35 years of art

1956–1991

DINANATH PATHY

For Sunanda



Artist in his studio. 1991

Introduction

ART today is not what it once was. It is no longer a mere visual record of appearances. For the artist goes far beyond them to probe the truth behind falsehood. A serious artist is never satisfied with what is possible and acceptable. He is all the time searching and searching moving on from the known to the unknown and even from the unknown to the unknowable. He is not worried about the result of his effort. What excites him most is the effort itself. As Picasso rightly says, "the genius does what he must others do what they can."

The modern artist thus is concerned, not with his impressions of visual facts, but with his responses to and reflections on them. Indeed it is too late in the day to expect him to paint as others. It is his right and privilege to evolve his own vision and express it in the idiom and medium of his own choosing. Of course, others being on a different wavelength find it difficult to relate to the result of his creative endeavours. But it is their problem. Every generation speaks its own language and those who are ahead of it or behind find themselves out of step. It is thus imperative that the people by and large should remain in close touch with what goes on around them in terms of creativity so that they enrich their own lives through exposure to the stirrings and strivings of the soul, which literary and artisitc expression basically is.

Modernity comes alive only when it is approached correctly at three levels: (1) Motivation, (2) Conceptualisation and (3) Execution. An artist decides to go modern when he intensely feels daring and disciplined enough to express himself freely, forecfully and fluently in the living idiom of the day. The chief characteristic that distinguishes a modern artist is his right to (1) redefine tradition, (2) pursue a personal vision and (3) express it in a vibrant and powerful language. In any country, at a given moment, only a few serious and sensitive artists show an awareness of this right and are equipped to take on the challenges of creativity. The others are happy to follow the market trends and produce works that sell like hot cakes.

Today, fortunately, India is in ferment. There is strong evidence of intense creative awareness throughout the country. This is clear from the diversity of styles and techniques even in the remotest parts. Significantly, there is also evidence of the prompt and positive response these evoke in the public as registered in the art sales at exhibitions and auctions, where even unknown artists seem to command good prices. In fact, this is the finest hour for the Indian artist who has never had it so good. No wonder that virtually there is an explosion of art throughout the country, thanks to the awareness campaigns being mounted from time to time at various levels by different organisations with the Lalit Kala Akademi as the apex body. The focus inevitably is on the modern idiom whether one has direct access to it or not. There was a time when art was the monopoly of metropolitan centres such as Bombay, Calcutta, Delhi and Madras, though it could also be seen at other places such as Santiniketan, Baroda and Hyderabad, but not on the same scale and with the same consistency of course.

It is indeed heartening to see cities and States associated only with traditional forms, now emerging as centres of intense creative activity, not inferior to any metropolitan area. One such centre is Bhubaneswar, the serene and sensuous capital of Orissa where there is a vigorous modern movement in full swing. The moving spirit behind it is Dr. Dinanath Pathy, an outstanding scholar, teacher, organiser and painter. A strongly motivated group of working artists are exploring new frontiers and dimensions of modern art under his leadership. I'm happy to learn that Dr. Pathy's Retrospective will be on soon at the Rabindra Bhavan, New Delhi. The discerning Delhi public is lucky to be able to see this extremely sensitive and scholarly artist's work done over a long period. I hope the exhibition will travel to other cities also in due course.

Dr. Pathy (born, 1942), as a practising artist, has excelled himself in a wide range of disciplines such as illustration, design, layouts, visuals for ad campaigns, etc. He is also a painter and research scholar. Fortunately, he need not sacrifice the values he cherishes, becasue he is not obliged to paint for money, being well-placed as Principal of B K College of Art and Crafts, Bhubaneswar, run by the Government of Orissa. So he has no bread and butter problem. He can freely concentrate on more serious issues involving his creative quest.

Dr Pathy's artistic career began with murals and stage decor in South Orissa. Later he joined the Government School of Art at Khallikote where he received his diploma in painting. He is also a holder of two Ph Ds one in History from Utkal University and the other in Art History from Viswa Bharati. A Senior Fellowship granted by the Government of India enabled him to survey and document the Orissan folk art. He has held several senior posts at various academic and cultural outfits and participated in a number of international meets and fetes. He is on the editorial boards of several research organisations. Creativity and scholarship seldom go together. When they do, the result is an artist of Dr. Pathy's calibre.

Dr. Pathy's art has a sensuous warmth. It is rich in its tonal nuances and textural rhythms. His palette has vibrancy and there is a nice blend of terseness and tenderness in his line. He does not care whether abstraction is more important than figurative art or vice versa. He is concerned only with what appeals to him most in a particular mood. So rigid dichotomies and categorisations don't interest him at all. He spares no effort to make his images come alive through whatever method, medium and material suit them best at a given moment.

Dr A S Raman

Fellow, Lalit Kala Akademi, New Delhi

Sri Dinanath Pathy is one of those few artists of modern India who have an abiding interest in their traditions. This has led him to travel widely and study the various aspects of the arts and culture of his home State, Orissa; and his publications point to a sensitive and scholarly mind. His present exhibition of paintings brings together his work of over three decades or more. So it will offer the connoisseurs an opportunity to see his evolution over the years. From the consciously mannered paintings of the sixties he has come a long way to the robust figure compositions of recent years which, whatever their emotional slant, have a kind of libidinous energy.

I wish the exhibition well and hope it will get the attention it deserves. I also hope that Pathy will, as artist and art educator, succeed in the coming years to bring a new dimension to the modern art scene in Orissa that will measure up to its glorious antecedents.

KG Subramanyan

Prof. K.G. Subramanyan

Kala Bhawan, Santiniketan
30-July-1991

Dr. Dinanath Pathy, I was told, was the best person for obtaining any information relating to folk and classical art in Orissa.

Meeting him for the first time gave me an impression that he was also a scholar and teacher.

When I was in Orissa, I realized further that apart from being a good administrator of an art college Dr. Pathy was also a warm and resoruceful host and guide. ...After that every opportunity of meeting him revealed a few more aspects of his versatility. he is a poet, author and illustrator of excellent books for children, art-historian, back-bone of contemporary art activities and childrens' art in Orissa.

Jyoti Bhatt.

Prof. Joyti Bhatt
M.S. University, Baroda
6th September, 1991

While looking down the memory's lane, many incidents and faces come flooding back onto the minds screen, but most of them fade out and only a few dynamic personalities stand out vividly clear. One of such personalities is Dr. Dinanath Pathy who has left his indelible mark on my mind. I have been watching his activities since 1959 when he first took his admission in the Government School of Art and Crafts, Khallikote. He has come a long way since then. He was a very hard working, intelligent and talented artist.

He was one of those few daring artists who revolutionised the modern or contemporary art movement in Orissa.

At the beginning perhaps he was influenced by western impressionism and cubism and traces of those influences are clear in his early paintings but he has since then broken away from those influences and evolved an original aesthetic vocabulary of his own to express himself.

His big and voluminous forms in his paintings remind one of Henry Moor's sculptures specially the reclining figures. Perhaps quite inadvertently he might have been influenced by Henry Moor's sculptures and Paul Gaugin's paintings. Pathy's paintings create a feeling of monumentality. He is not only a talented artist but an erudite scholar having done his Doctorate in History from Utkal University as well as Viswa Bharati University. He has brought out many publications which make very interesting reading. His recent publication "Traditional paintings of Orissa' is unique contribution to the history of Traditional Art in Orissa. He has travelled extensivey throughout India, Europe and England to collect his materials. There he came in contact with many eminent artists and scholars and gathered his knowledge and experience by those contacts.

I am sure that he will carve out a comfortable niche for himself in the world forum of art.

I wish him all the best in his exhibition.

6/8/91

Prof. AJIT KESHARY RAY
former Principal, Govt. College of Art, Orissa
6th August, 1991

In early sixties Pathy was a student of Painting Department in Orissa Art College, where I was teaching. Those were the days when the Contemporary Art was taking shape and taking off the ground. His exhibition showing his works, from 1956 till day, projects a broad spectrum, an evolution undoubtedly of the painter; and also of the contemporary Art of Orissa as well. It is like presenting a narration of a movement through the creative pursuites of an individual.

I come back to an incident concerning Pathy. Pathy, a budding 3rd. year student poured into my studio alongwith a selfmade scholar one Sri Gokul Mekup of his village, Digapahandi. After formal introduction the latter enquired from me of Pathy's performance. I promptly replied "This versatile boy will go a very long way beyond your imagination, by virtue of the fire within him. And he will not only excell all of his contemporaries; but also most of his predecessors as well. The bud has bloomed and spread its fragrance far and wide.

I am glad that most of my finer sensibilities and aspirations have taken shape in the works and achievements of this artist. I am equally glad that most of our dreams have taken shape and our intentions of early sixties have been considerably realised.

17/11/91

Anant Panda
Special Officer, Art & Crafts
Secondary Education, Orissa
Former Head of Department of Painting,
Govt. Art College, Orissa.

I had been constantly watching an artist for the last fifteen years who was curious to show his creative past, present and emerging future trends under one roof. His total body of works are an amalgamation of classicism, romanticism, impressionism and what not which could be defined as Indian modernism.

On such an occasion one might observe that through his enormous body of work, one may share, in more than one respect a common sensibility; that is, a similar quest for enlightenment as in the case of all serious artists, a similar taste for colour harmony, and an endeavour to penetrate into the unknown mystery of self. One will have an aesthetic experience through a first hand encounter with his original works who has made his presence felt on Indian contemporary art scene within these five to six years though he had regularly been contributing to the international culture of art. The body of his artistic output is so vast that it has been difficult to select from them for an exhibition of this scale. It is an attempt so that art-lovers are provided with a glimpse of a vast spectrum of his aesthetic quest which may enable them to better appreciate an artist who constantly unfolds and evolves for a total creative experience.

Indeed in these (No. 1 to 150) works various trends have emerged but all works fit into the broad definition of colour, space and form that use the stunning variety of media to achieve the desired effect. To express his concern for a meaningful existence he gallops, ponders, and is leaving behind a defiant silence.

The artist, talked about, is Dinanath Pathy, a very interesting personality whose forms are based on his own visual experience. His artistic insight transforms the simple incidents of every day life into strictly composed, symbolic representations. Thus the artist achieves a surprising range of blended colour variations.

Dinanath Pathy comes from a village in South Orissa but has been working in Bhubaneswar since 1963. In temperament and appearance he is a typical combination of rural as well as urban ambience; lively, frank with a wry sense of humour and a sharp eye for reality. It gives me great pleasure to introduce so vibrant an artist from Orissa. I hope this exhibition will contribute to a sense from where sensibility originates and develops to set trends.

Anand Dev

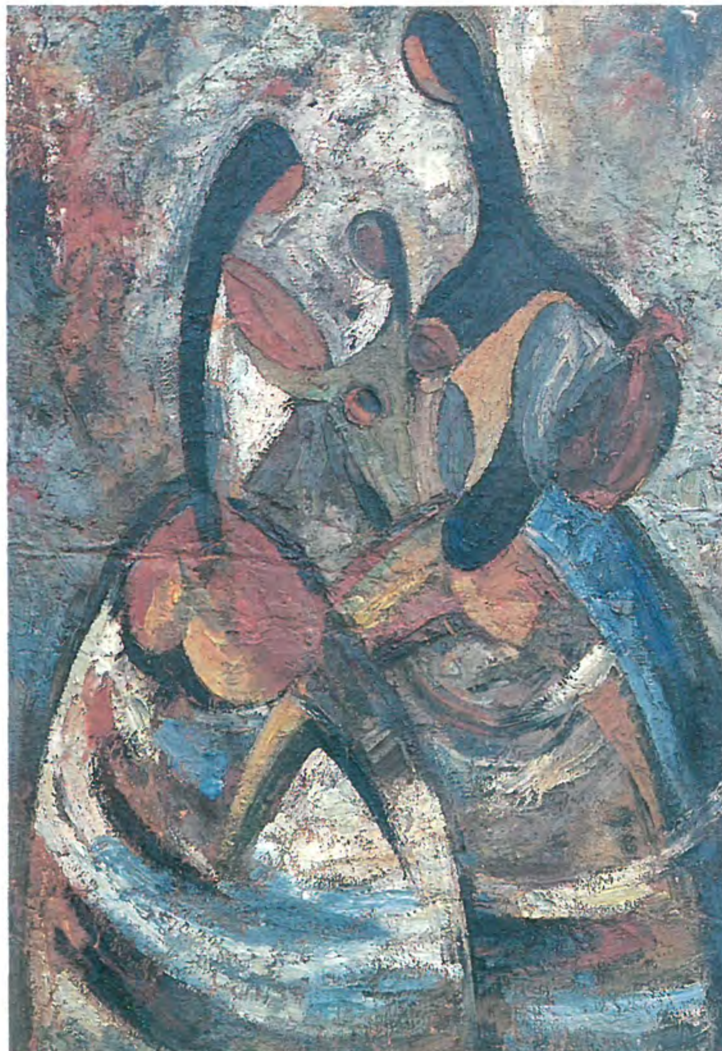
Anand Dev
Vice Chairman, Lalit kala Akademi, New Delhi
21st October, 91



Gossip, Oil, 78 × 55 cm, 1962



Harvesting Songs, Oil, 80 × 55 cm, 1962



Gossip, Oil, 83 × 57 cm, 1962

After swimming the dark waters
of so many seas,
the same village sleeps on the
bank of the winding river,
the same blue sky,
the same moon and stars,
like small white flowers in a iliac anchal.

I, too, will one day become snow
the drops of affection from
my body
will crystallize like blood
the red blood of my body
will become blue
It'll change its routes
and become water.

Whose cold touch it is
that freezes
at the corners of my lips?
Hot breath becomes cold
and causes rain.



Twins. Oil. 122 × 82 cm. 1966



Gambling, Oil, 81 × 57 cm, 1962



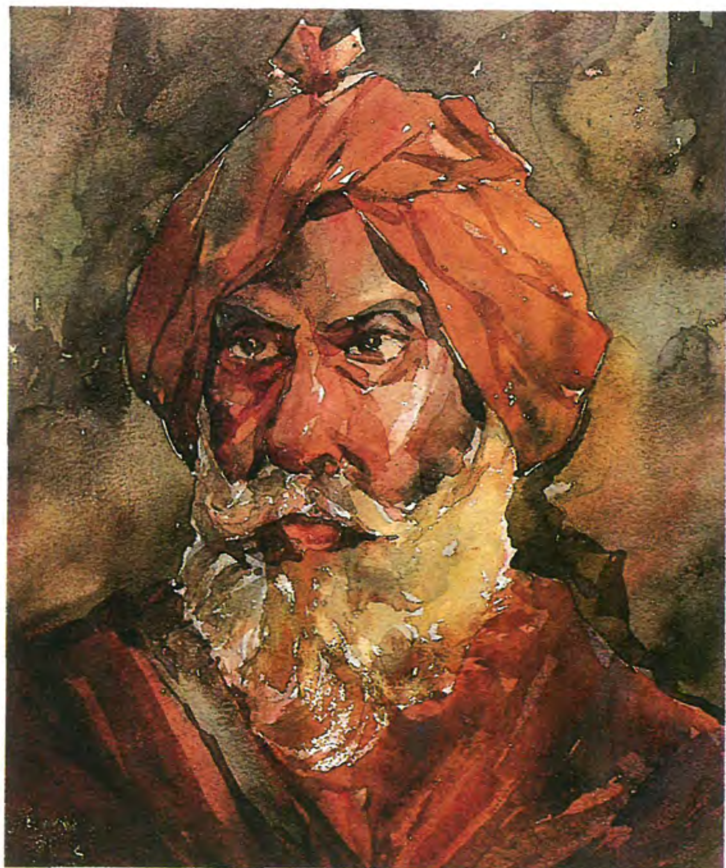
Nude, Water Colour, 31 × 25 cm, 1963

A canopy of love
hangs over the lake,
the morning sunrays
change it into mirror
and search the reflection

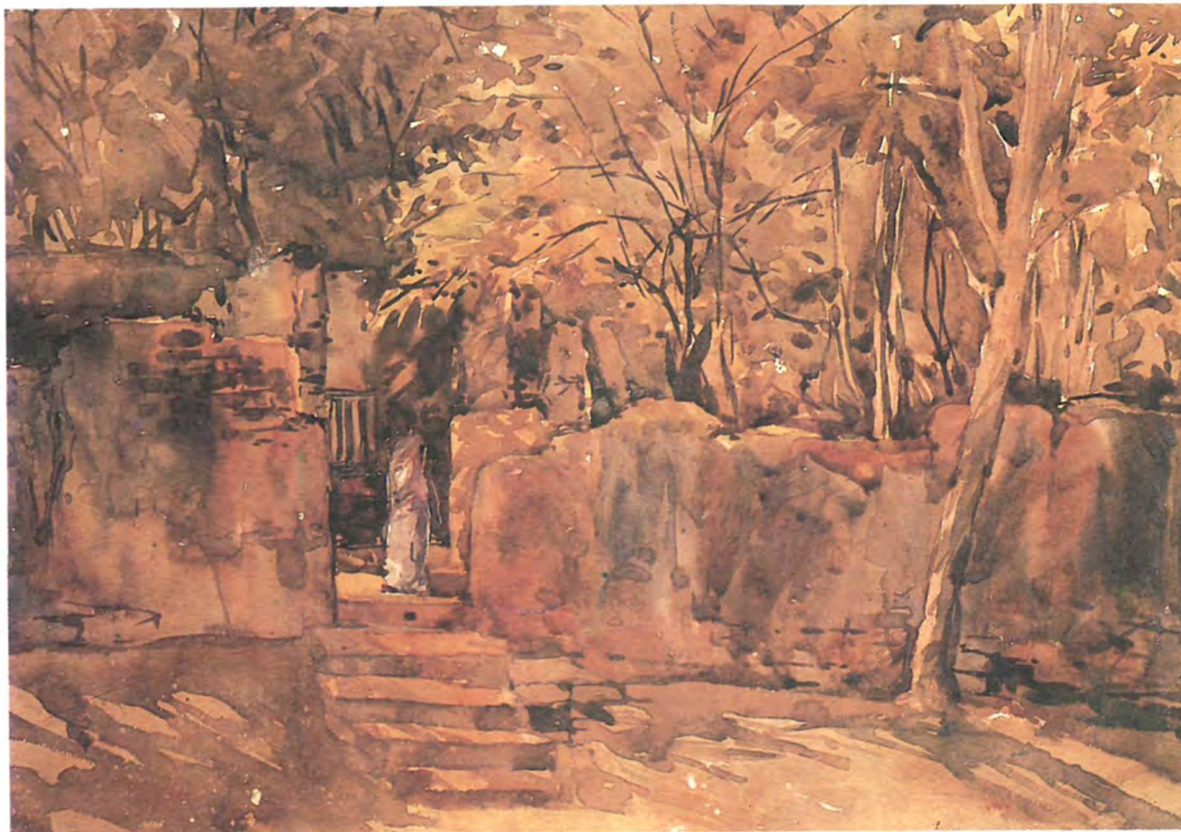
One hope will remain
Perhaps he will return
However.
Time never come back
echoes get lost,
in the blue hill.



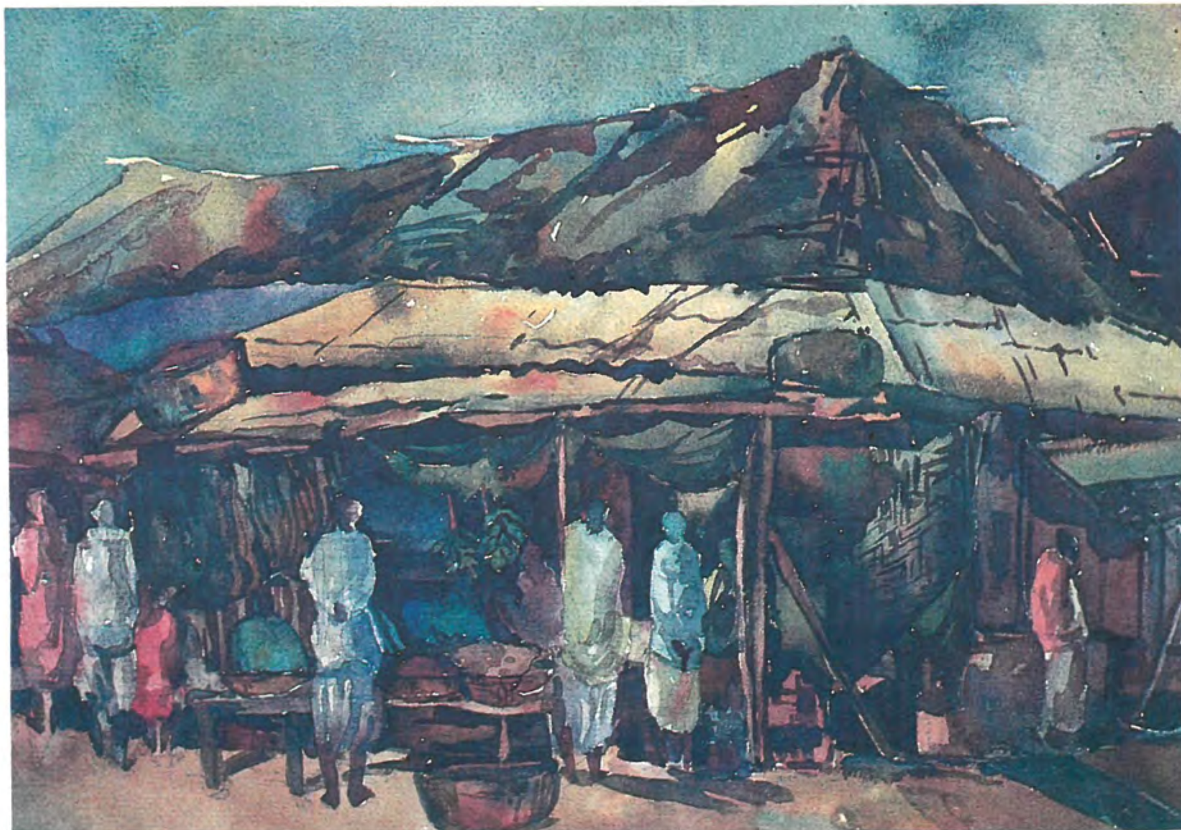
Still Life with green coconut, watercolour, 50.5 × 32.5 cm, 1961



Portrait, Watercolour, 36 × 27 cm, 1961



Waiting for the Lover, Watercolour, 54 × 37 cm, 1961



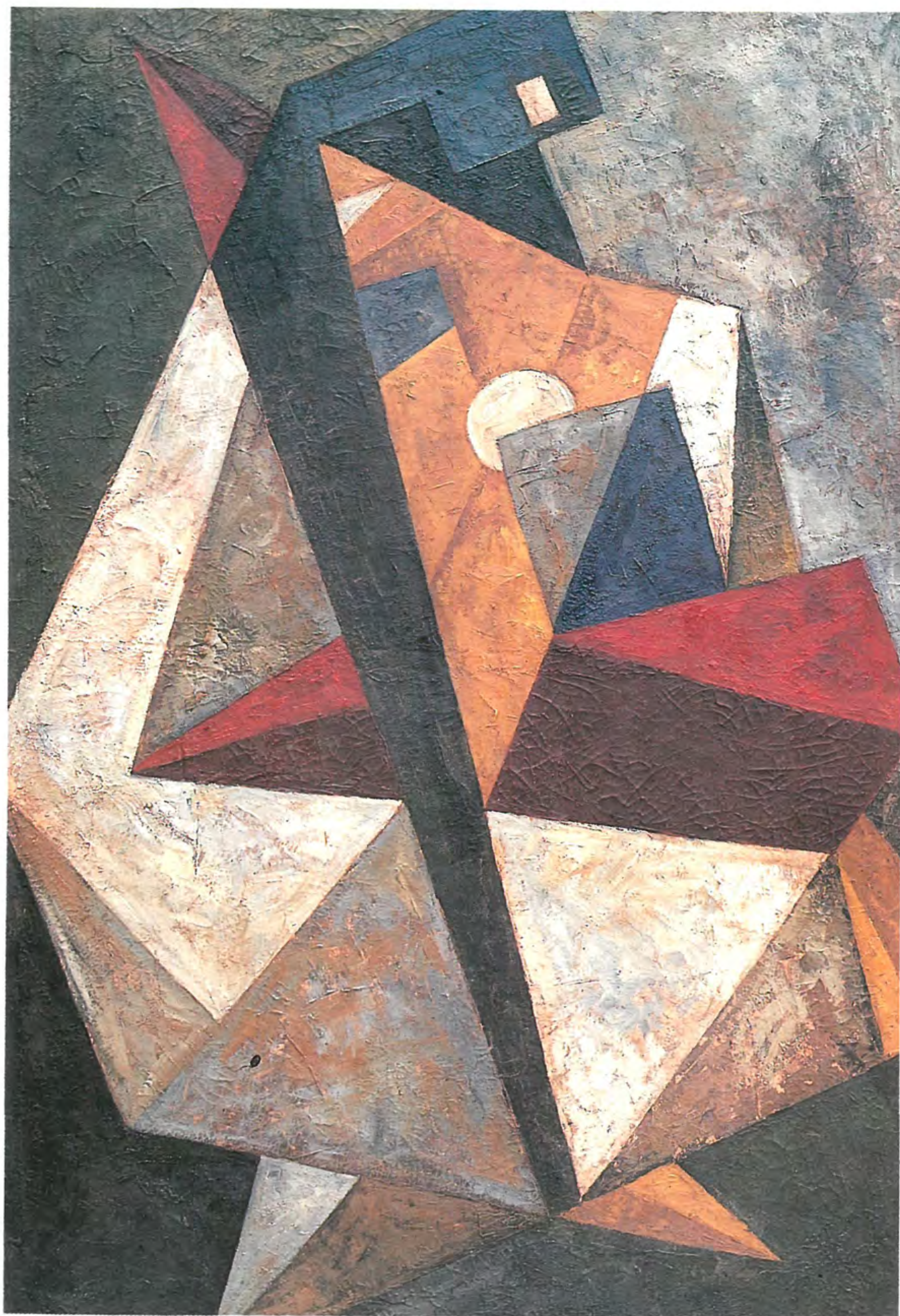
Kespur Market, Watercolour, 35 × 25 cm, 1961



Woman at study, Watercolour, 25 × 35 cm, 1961



Street corner, watercolour, 35.5 × 24.5 cm, 1960

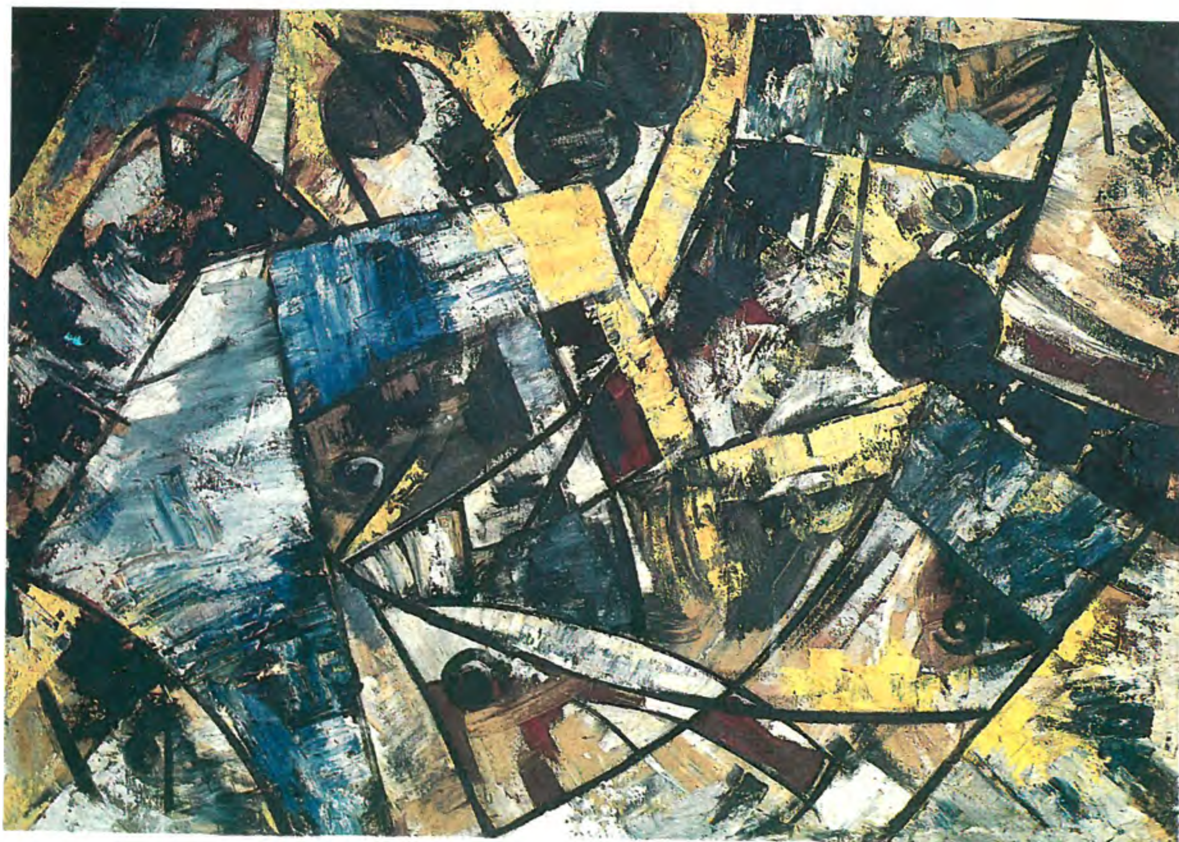


Romance, Oil, 127 × 86 cm, 1963

If he is your husband
you'll spread your
coitus-tired corpse
like a carefree
afternoon
under the fan
and count the drops
of rain
on the windowpane.



Vegetable Sellers, Oil, 98 × 70 cm, 1964



The Catch, Oil, 98 × 70 cm, 1965



Couple. Oil. 88 × 60 cm. 1970

As many times
I have seen her,
I have met her
and got her,
she is the same
like a known rural bride
on the banks of river,
at the top of the well
or through the half open window,
she is the same
a rural smile.



Mangala-I, Watercolour on cloth, 95 × 116 cm, 1990

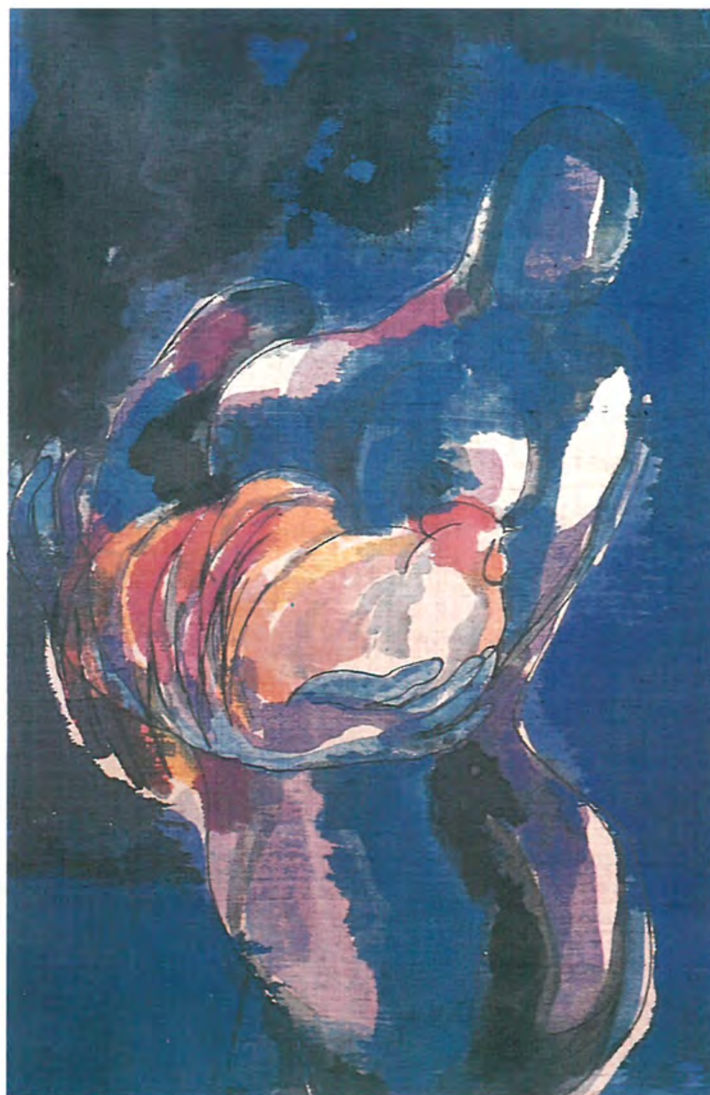


Mangala-II, Watercolour on cloth, 95 × 116 cm, 1990

I brought back the
churner which I
had taken for him,
it was just a while ago.
His gloves still quiver like the
belly of a frog.
The day the tailed star
stroke its tail on the
western sky, the
train whistled,
the own hooted and
hair sprouted from
the palm
I knew perhaps
he would go.

from earth to sky
from top to bottom
from east to west
from this to that side
swimming dreams.

The soft grass
came of age
many times, its
long green tress
floated away like
the cloud.



Lady with a cock, Watercolour on cloth, 85 × 54 cm, 1990

Mithuna, Oil, 140 × 142 cm, 1989




Vrikshika, oil, 140 × 142, 1990


Composition-I, Oil, 140 × 142 cm, 1990

Body touches the body
snow settles on the cheeks
cold rises from the feet
and cultches the shivering lips.

Waistbands of diamonds
covered all the naked frames,
the dreamy greenery of love
remained hidden for connoisseurs.

Beyond the window
the tiger growls,
its tail quivers
at long distances,
its body is inflated
it is about to cover
the whole of earth
and sky.



Coronation, Oil, 140 × 142, 1990

Bouquet for the dead, oil, 237 × 137 cm, 1990



The Burden, oil, 237 × 137 cm, 1990

The blue lotus of
my head will pale
and fall on
the ground, the gold
ornaments
of my head will be
kept for someone
else's use,
my dearest one will
disrobe me on
the snow and
will ignite me.



Chess players, oil, 171 × 152 cm. 1990



Trishna, oil, 109 × 92 cm 1991

And in that darkness
a sound emerges from
the navel
turns upside down
and mingles in
an endless tune
or musical note of
the flute,
floats like cloud.

Man moves
from darkness to light
from the soil to
the void, showing
his back to the sun
from this to
another direction.

Because God could not
bear this loneliness,
had created my body.
it floats on a
Bata leaf at Balagandi.



The queen, oil, 61 × 89 cm, 1972



After the fight, oil, 122 × 92 cm, 1991



Sketch, Crayon on paper, 28.5 × 21 cm, 1960



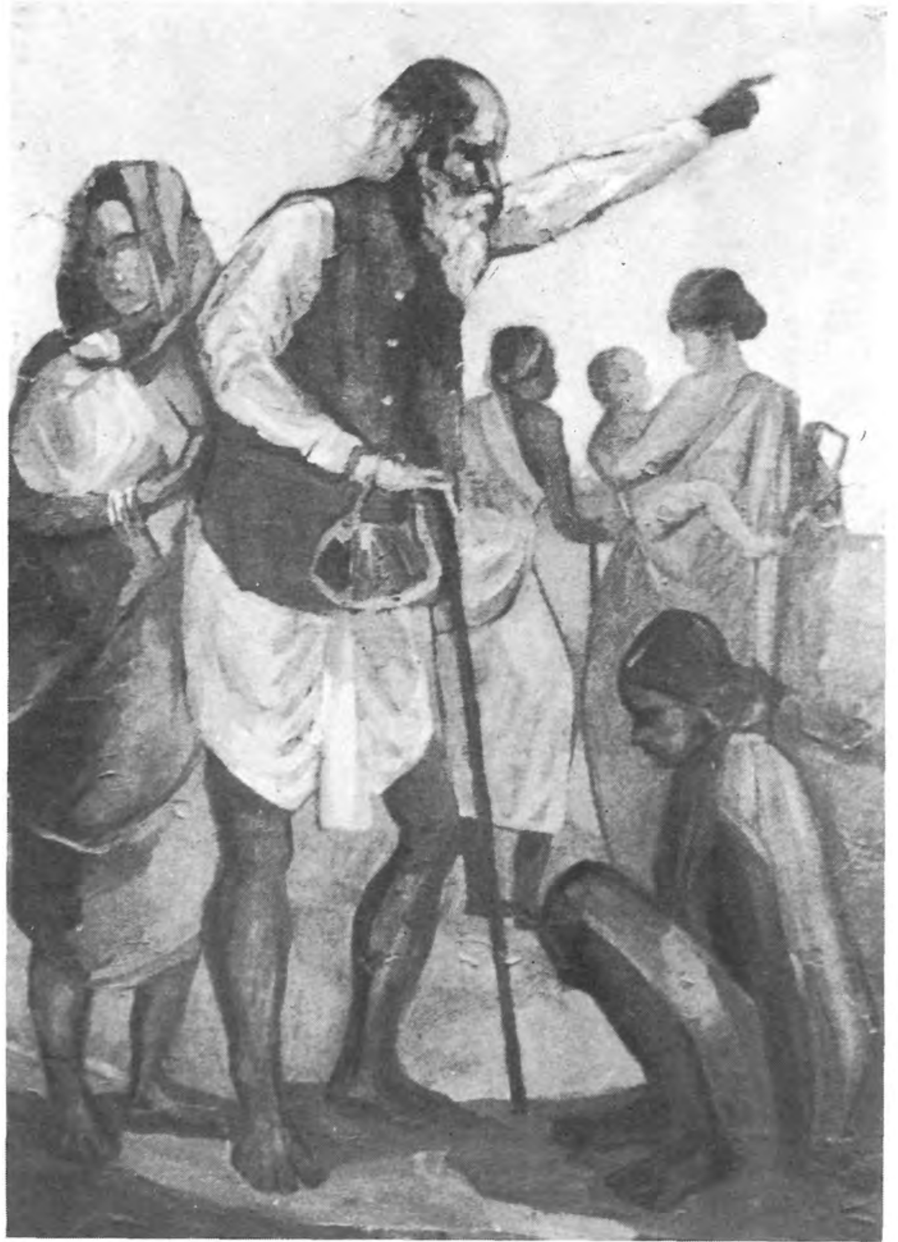
Remorse, Oil, 122 × 92 cm, 1991



In the mela, Pestal sketch, 34 × 21 cm, 1960



Symphony. Oil, 95 × 75 cm, 1986



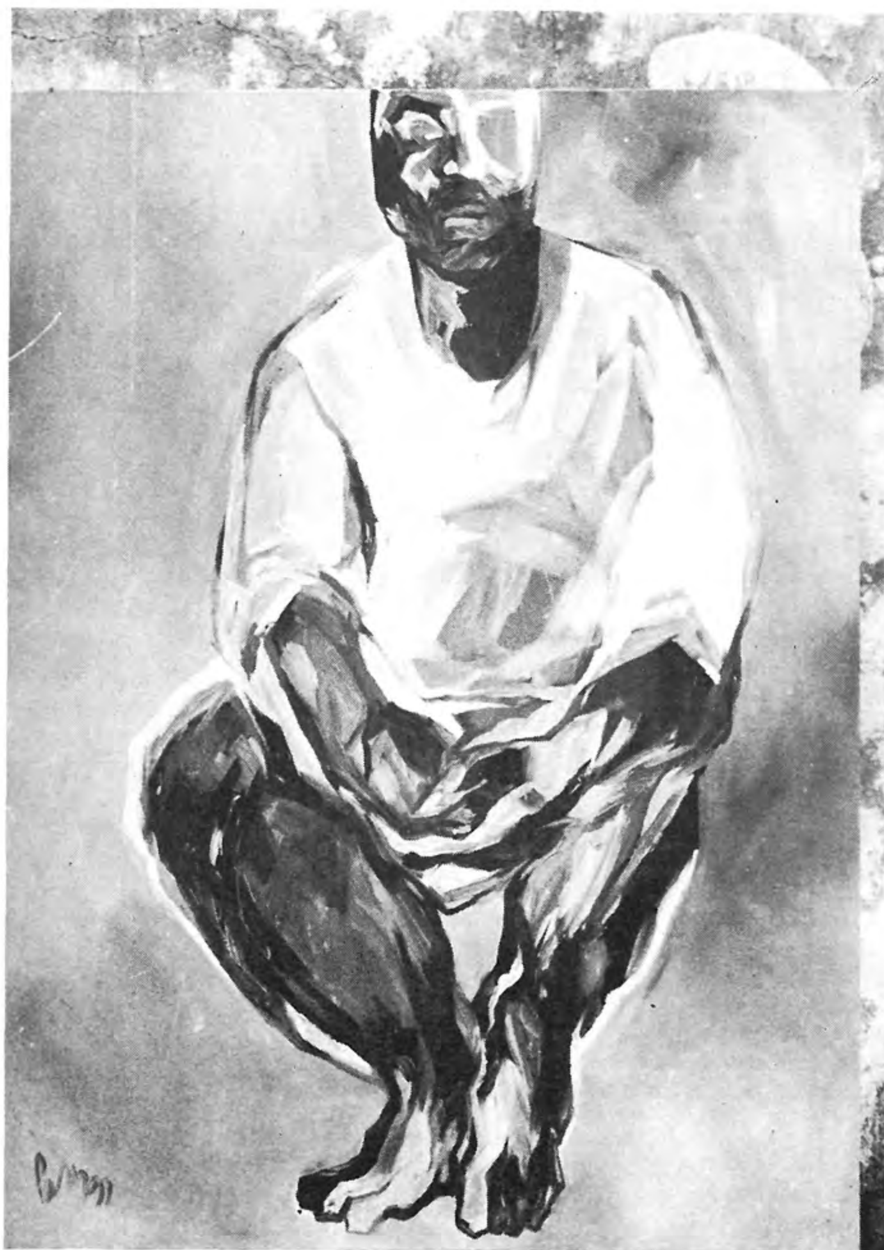
Pilgrimage to Puri, Oil, 81 × 57 cm, 1962



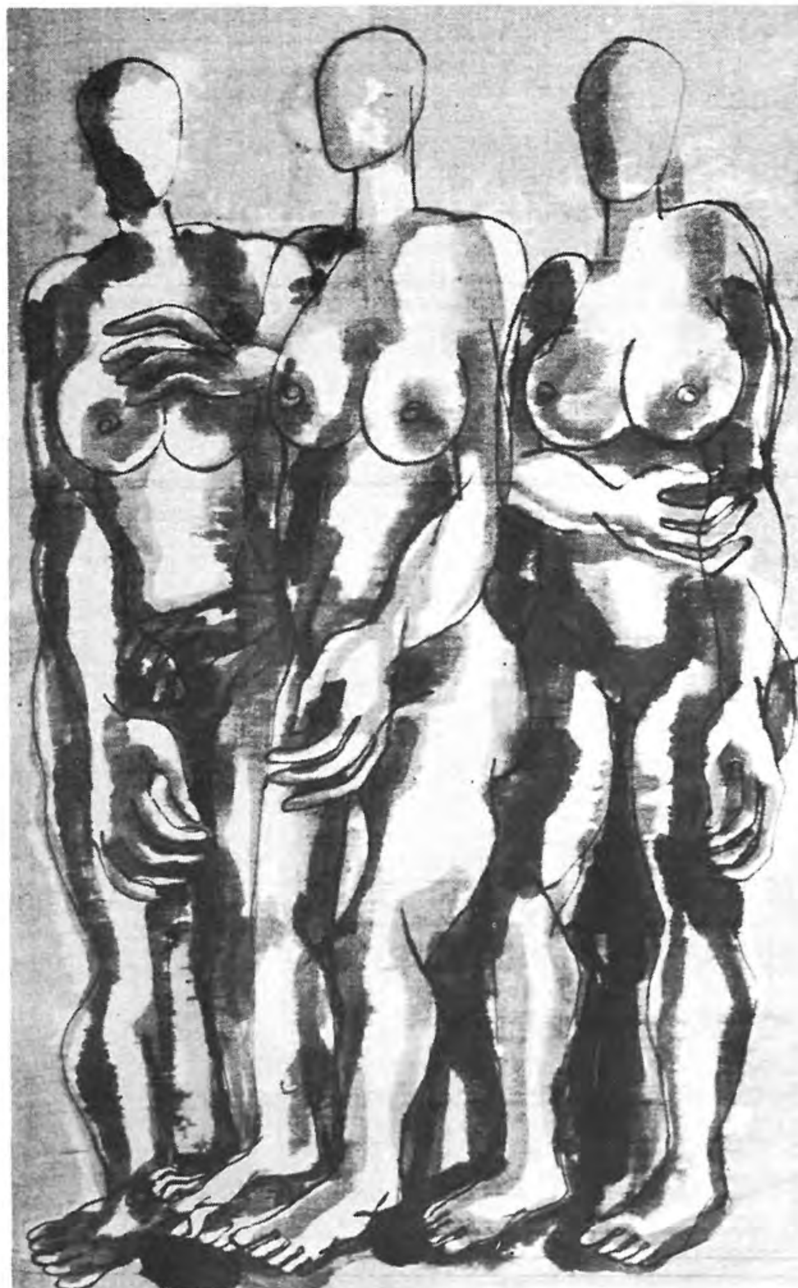
Sketch, Crayon on paper, 28.5 × 19 cm, 1960



The Red letter box, Water Colour, 35 × 25 cm, 1986



Friend, Oil, 109 × 92 cm, 1991



Three sisters, Ink on cloth, 50 × 80 cm, 1989

1942: Born in Digapahandi, a princely town in south Orissa. Childhood spent in the traditional family enlivened by painters, theatre people, musicians and poets. Indulges in art events and music concerts. Assists mother Kamala Devi in quilt making.

1951: Enters the George V High School at Digapahandi in the 4th standard. Father, Shyama Sundar Pathy, a priest, poet and puppeteer provides meaningful dimension to his indulgence in visual art. Along with school studies, works as an apprentice and later as a junior artist in his brother's studio "Charukala Mandir". Moves with brother Lokanath to nook and corners of South Orissa painting murals, theatre crutains, operating magic lantern and functioning as "makeup boy". The father and sons trio prepare and sell cloth flowers. dolls and toys in village fairs. All these provide deep insight into the cultural ethos of the country.

1956: Participates in the All India Child Art Exhibition organised by the Ganjam District Drawing Masters' Association and awarded Gold Medal for painting. Gets Gold Medal for two more consecutive years from GDDMA.



Siva Parvati; gouche on paper. awarded in the All India Child Art Exhibition of GDDMA. 1956

1958: Participates in Agricultural and Industrial fairs. Opens stalls displaying paintings, posters and charts. Father passes away. Suffers from mental, physical and economic hazards. Paints a series of pencil portraits of scientists to meet medical bill of the Doctor. Passes High School Certificate Examination. Aspires to study Intermediate in Science at Khallikote College, Berhampur. Gives it up due to financial constraints. Joins Odasingi Sanskrit Tole as language and mathematics teacher. Meets Artist Sarat Chandra Debo who inspires him to study Fine Arts at Khallikote.



Pandit Nehru. gouche on paper. awarded in the All India Child Art Exhibition of GDDMA. 1957.

1959: Joins Government School of Art and Crafts at Khallikote to study Fine Arts, Gets Government scholarship. Studies under the guidance of Anant Panda and Ajit Keshari Ray. Always tops the class and obtains Diploma in First Class being first in '63 batch.

1962: Mother passes away.

1963: Participates in the All India Fine Art Exhibition organised by Academy of Fine Arts at Calcutta. Gets gold medal for painting. Under the guidance of Principal, Sarat Chandra Debo organises the Divine Life Society Branch at Khallikote. Travels to Rishikesh. Gets darshan of Swami Sivananda Saraswati and initiated by him. Publishes two books Sivananda O' Divya Jivana and Satsanga Bhajanavali. Obtains prize in painting in the first All Orissa Fine Art Exhibition organised by Orissa Lalit Kala Akademi.

1964: Moves to Bhubaneswar. Joins the Planning and Coordination Department as an Artist. Designs the pavilions in the A.I.C.C. Convention at Bhubaneswar.

1965: Appears in Intermediate in Arts Examination privately. Continues study in B.J.B. Evening College at Bhubaneswar. Gets award in Painting from Utkal Charukala Parishad. Moves to court to get



Pathy receiving the Academy of Fine Arts. Calcutta award from Jamini Roy in 1966. while Asit Kumar Haldar looks on and lady Ranu Mookerjee reads the citation.

claim over his awarded painting forged by a friend.

1966: Participates in the All India Fine Art Exhibition organised by Academy of Fine Arts at Calcutta. Gets gold medal for painting. Organises one man exhibition of 100 paintings and drawings at Bhubaneswar. Organises a forum Silpi Samsad for Contemporary Artists at Bhubaneswar.

1967: Joins the Kendriya Vidyalaya, Bhubaneswar as Art Teacher. Marries Avanti Mahapatra. Passes Bachelor in Fine Arts with Distinction marks from Utkal University.

1969: Participates in the State Exhibition organised by Ganjam Kala Parishad. Gets two awards one for Painting and the other for best entry. Organises the Working Artists Association for recognising modern experiments in the field of contemporary art in Orissa along with Ananto Panda, J.P. Das, Pushpa Jain, Kasinath Jena, Durga Panda, B. Dandapani and D.N. Rao. Appointed General Secretary of WA. Works shown at Ganjam Kala Parishad, Berhampur.

1970: Organises a School of Art-Chitram at Bhubaneswar, appointed Honorary Professor in Painting. Attends NCERT Poster Workshop for School Teachers as resource person at Regional College of Education, Bhubaneswar. Shows paintings at Prajatantra Prachar Samiti, Cuttack. Organises a special exhibition on Gujarat in Kendriya Vidyalaya, Bhubaneswar. Evaluates text books on Drawing for Education Directorate of Bihar.



My Village, Oil (awarded by Orissa, Lalit Kala Academy at its first annual art exhibition).

1972: Passes the Master of Arts in History in first class from the Utkal University. Appointed Curator of Art and Crafts in the Orissa State Museum. Travels to different places in Orissa for survey, documentation and collection of art objects for the Museum. Son Soubhagya (Kunu) is born. Appointment in the Museum challenged in Orissa High Court and later in Supreme Court, appointment gets confirmed.

1974: Appointed Member for selection of Master Craftsman for National Award. Registers under Dr. K.S. Behera for Ph.D. Dr. H.C. Das, Pandit Nilamani Mishra and Dr. Bhagaban Panda help in research work. Organises the Orissa. Cultural Forum to boost research on Orissan History and Culture along with Dr. M.P. Dash.

1975: Student Artists Association (SAA) organises solo exhibition at Students Home, Utkal University, Vani Vihar, Bhubaneswar.

Under the initiative of A.N. Tiwari, I.A.S., appointed State Visualiser and Designer for Orissa Pavilion in the Third Eastern Regional Cultural Convention at Bhubaneswar. Presents paper in the Seminar on "Cultural Heritage of Orissa" at Third Eastern Regional Cultural Convention.

1976: Gets award for painting by the Chitrakala Parishad, Andhra Pradesh.

Appointed State Visualiser and Designer for Orissa Pavilion in the All India Congress Committee Exhibition at Gauhati.

Participates in the International Seminar on Buddhism and Jainsim at Cuttack.

1977: Visualiser and Designer for Orissa Pavilion in the PATA Convention, Ashoka Hotel, New Delhi.

State Visualiser and Designer for Orissa Pavilion in the Agri. Expo, India International Trade Fair, New Delhi. Organises a Branch Museum of the Orissa State Museum at Khariar. Elected to the Executive Board of the Orissa State Lalit Kala Akademi. Meets Dr. Eberhard



Srimati Nandini Satpathy, Chief Minister, Orissa, on the occasion of the inaugural show of WA (Pathy. General Secretary of the organisation with beard).

Fischer, Director, Museum Rietberg, Zurich and his wife Mrs. Barbara Fischer who were on a cultural tour to Orissa. Dr. Fischer plays a major role in the life of the artist to broaden his vision about world art and to prepare him for future challenges in both academic and private life. Daughter Sunanda (Mama) is born.

1978: Prof. B.N. Goswamy invites him to participate in the Seminar "Coomaraswamy and after" at the Department of Fine Arts, Punjab University, Chandigarh. Meets stalwarts in the field of Art like M.S. Randhwa, Karl. J. Khandelawala, Kapila Vatsyayan, Anand Krishan, Kanchan Chakrabarti etc. Works on the Dhokra craft project of the Orissa State Museum. Organises the Gopabandhu Gallery in the Orissa State Museum. Visits Switzerland, West Germany, France and London in connection with the preliminary arrangement for the Orissa Exhibition at the Museum Reitberg on the invitation of Fischers. Surveys the Orissan paintings, Sculptures and Handicrafts in the major museums in these countries. Receives a special training in the Museum methods and display techniques in the Museum Rietberg, Zurich, Switzerland. Participates in the International Seminar on "Folk Culture" at Cuttack. Seminar on "Art and Society" organised by Orissa Lalit Kala Akademi at Bhubaneswar. Associates in the production of documentary films on Ganjapa, clay horse, mask, dhokra of Orissa with Dr. Fischer and Mrs. Barbara Fischer for the Museum Rietberg, Zurich.

1979: Under the initiative of D.N. Padhi, I.A.S. appointed Divisional Manager, Production and Publicity in the Orissa Tourism Development Corporation Ltd., Bhubaneswar. Responsible for production of multicolour tourism literature in Orissa. Prepares a monograph on the Mural Paintings of Orissa for the Lalit Kala Akademi. Visualiser, Tourism Pavilion in the TAAI Convention in the Ashoka Hotel, New Delhi. Associates in the Orissa Yatra (exhibition and performing arts project) organised by the Shreyas Foundation, Ahmedabad, Gujrat. Visits Switzerland and Italy in connection with the final arrangements of the Orissa Exhibition in the Museum Rietberg, Zurich.



Rathin Maitra, Joint Honorary Secretary of the Academy of Fine Arts signing the visitors book in one of Dr. Pathy's one man exhibition (Pathy with beard).



His Excellency, Nityananda Kanungo, Governor of Bihar in one of the exhibitions of Dr Pathy (with beard) at Cuttack.

1980: Visits Zurich. Takes a special training in production on visual media at Herman and Scheinder, Zurich, Switzerland Co-Editor and Co-author to Dr. Eberhard Fischer and Dr. Sitakant Mahapatra for the book Orissa Kunst and Kultur in Nordost Indien, published by the Museum Rietberg, Zurich. Exhibits paintings in the ITDC Hotel Ashok Kalinga, Bhubaneswar. Produces a Jacket on Pata Paintings (with reproduction of patas) for the Orissa Tourism Development Corporation Ltd., Bhubaneswar. Designs and organises a novel exhibition programme Chitra Baramasi on art and artists of Orissa on behalf of the Orissa Tourism Development Corporation. Edits the book Cultural Heritage of Orissa (land and people) with Dr. B.K. Rath for the Orissa Tourism Development Corporation on the occasion of the visit of Prince Charles to Orissa.



View of the Orissa Pavilion designed and visualised by Dr. Pathy in the Agri-Expo 77 at New Delhi. 1977.

1981: Associates in the publication of a Journal on History, Art, Archaeology and Indology by the Orissa Research Society, as nominated member on its Board of Editors. Participates in the All India Artists Camp organised by Lalit Kala Akademi, Bhubaneswar in the Seminar on "Religion and Society" organised by Centre for advanced studies in History and Culture, Bhubaneswar, Seminar on "Little known aspects of Jayadeva's Gitagovinda" organised by Orissa Cultural forum, Bhubaneswar. Visits Zurich and illustrates a **Children book on Orissa** -Gita und Hir Dorf in Indien, authored by Dr. Eberhard Fischer and Mrs. Barbara Fischer



Pathy, as Professor of Painting, presenting an album to lady Ranu Mookerjee at the School of Art, Chitram while Principal, Asit Mukherjee, and architect Y.C Mohanty look on.

published by Jugenddienst-Verlag, Germany. Later this children book gets translated into several European languages including Japanese and Indonesean. Participates in the Seminar on "Pata Paintings" organised by Joint Director of Handicrafts, Orissa.

Participates in the seminar on Hizri Era, at Bhubaneswar organised by Department of Culture. Dsigned a publication on the seminar.

1982: Awarded Ph. D. by the Utkal University for the thesis on History of Orissan Paintings. Participates in the seminar on Orissan Handicrafts, sponsored by Directorate of Industries, Orissa. Organises an exhibition "Jagannatha and the Oriya Artists" in the Rashtriya Kala Mela, New Delhi. Publishes a catalogue on behalf of the Working Artists Association of Orissa. Awarded senior fellowship from the Department of Culture, Government of India for Survey of Folk Paintings in Orissa. Completes Survey of Osakothi Paintings for a monograph. "Paintings for Penance and Sakti Workshop in South Orissa" with Dr. Eberhard Fischer. The Project is sponsored by the Museum Rietberg, Zurich, Switzerland. Appointed Costume Designer for the Ghumura dance troupe in the ASIAD 82. Nominated member of the Museum Association of India. Participates in the Seminar on Art Education organised by Ganjam District Drawings Masters' Association at Berhampur.

1983: Participates in the National Workshop on Patachitra and Chhau forms for school teachers in the Eastern Region organised by the Centre for Cultural Resources and Training, Department of Culture, Government of India, Seminar on Cultural Heritage of Orissa organised by Centre for Advanced Studies in History and Culture, Bhubaneswar. Seminar on Orissan History, Department of History, Utkal University. Vani Vihar and Seminar on Documentation of Folk and Traditional. Art on the occasion of Nandalal Centenary Kala Bhawan, Santiniketan. Visits Zurich, Dr. Eberhard Fischer organises a solo exhibition of his paintings in the Museum Reitberg Zurich. Nominated member of the Indian Association of Art Historians.

1984: Joins the B.K. College of Art and Crafts Bhubaneswar (Department of Culture, Government of Orissa) as its first Principal. College starts functioning with four teachers (Siba Panigrahi, D.N. Rao, Baladev Maharatha and C.K. Samantaray) and two office assistants G.B. Mohanty and R.K. Subudhi. First classes are held at Orissa State Museum and Brahmeswar temple complex. Appointed Director of the Workshop on Art and Environment in the B.K. College of Art and Crafts, sponsored by the Department of Science and Technology, Government of Orissa, Edits an annual journal on art and asthetics CHITRA for the B.K. College of Art and Crafts. Starts the tradition of annual art exhibition in the B.K. College. Works as Visualiser for the Golden Jubilee Celebrations of the Orissa State Museum. Under the initiative of Subas Pani, IAS, organises the special exhibition on Sri Jayadev and Gitagovinda at Bhubaneswar. Also participates in the State Seminar on Sri Jayadev and Sri Gitagovinda. Visits Zurich with family for the treatment of daughter Sunanda.

1984: Appointed Director for the 1st All India Art Teachers camp in the B.K. College for Art and Crafts sponsored by the NCERT, New Delhi. 60 teachers from Orissa and other States attended the camp. Eminent personalities in the field of Art like Dr. Mulk Raj Anand, Prof. B. C. Sanyal, Prof. Devendra Joshi, Sri H. A Gade, Prof. Sunil Kothari, Prof. Balbir Singh Katt attends the camp as resource



Pathy as Curator of Art and Crafts explaining K.T. Satarawala the theme of a painting in the Pata Chitra Exhibition in the Orissa State Museum while the Secretary, Culture, Sri H.N. Das Mahapatra look on.

persons. Starts the tradition of Bibhuti Kanungo memorial lecture series in the B.K. College of Art and Crafts. Introduces Departmental publications. First publication to be out is an anthology of graphic prints ***Mudra.*** Starts the tradition of ***Chitramela*** annual Art Fair in the B.K. College of Art and Crafts. At the initiative of Dr. Sitakanta Mahapatra, appointed Member, Steering Committee, Museum of Man of Harijan and Tribal Welfare Department, Government of Orissa. Serves as a member in the Editorial Board



Dr. Pathy receiving the Prof. A.L. Basham Memorial Award from His Excellency, Sri B.N. Pandey, Governor of Orissa Universe, Cuttack.

of Banaja, a publication on tribal art and culture of Government of Orissa. Supervises painting and display of Murals in the Orissa Pavilion in the India International Trade Fair, Pragati Maidan, New Delhi.

1986: Organises workshop on the Role of Schools in the conservation on Natural and Cultural Heritage at Bhubaneswar sponsored by Centre for Cultural Resources and Training, New Delhi. Appointed creative Director for Orissa for Apna Utsav (National Cultural Festival) organised by Department of Culture, Government of India at New Delhi. Participate in the seminar on "Art in a Multi Cultural Setting" sponsored by Shastri Indo Canadian Institute at Kala Bhawan, Santiniketan. Participates in the workshop on the preparation of writing material on visual art concerning New Educational Policy sponsored by National Council for Educational Research and Training. Nominated member of the Working Group for documentation of rural and tribal arts for Janapada Sampada, Indira Gandhi National Centre for Arts, New Delhi. Member of the Indian National Trust for Cultural Heritage, Bhubaneswar Regional Chapter. Appointed General Secretary of the Crafts Council of Orissa, Vice Chairman of the National Institute of Culture, Bhubaneswar. Organises a State Seminar on Cultural cross currents in contemporary society. Visualiser for Orissa Pavilion in the India International Trade Fair, New Delhi. Appointed Designer, Commissioner and Curator by the Festival of India for the Indian Popular Art Exhibition (largely due to initiatives of Prof. B.N. Goswamy, S. K. Mishra, I.A.S., Samar Ballav Mahapatra, I.A.S. and Deljit Aurora, I.A.S.). Visits USSR and Sweden on an Indian Cultural Delegation to these countries to survey museums for mounting exhibitions. Visits several museums, cultural centres and Artists in Moscow. Leningrad, Tashkant, Tiblisi and Gergoia in the company of Dr. L.P. Sihare. Dr. Anis Farooqui, Dr. Jyotindra Jain. Also visits switzerland in connection with the organisation of exhibition on the occasion of India in Zurich Festival in Switzerland sponsored by I.C.C.R. Gets the first Prof. A.L. Basham Memorial Award for fundamental research in Orissan art and culture by the Institute of oriental and Orissan Studies, UNIVERSE, Cuttack. Visits different Handicraft Centres all over India to collect and buy exhibits for the Indian Popular Art Exhibition in Sweden and USSR.

1987: Visits USSR, Sweden and Switzerland again in connection with the organisation of Exhibition on India Popular Art in USSR and Sweden. Leads a seven member exhibition team to



Dr. Pathy (first from left) along with Srimati Indira Gandhi, Prime Minister of India, Sri J.B. Patnaik, Chief Minister of Orissa; Subas Pani, Director, Culture and A.N. Tiwari, Secretary, Culture inside the painting gallery (designed by Pathy) on the occasion of the Golden Jubilee celebrations of the Orissa State Museum.



Dr. Eberhard Fischer, Director, Museum, Rietberg, Zurich explaining a painting of Dr. Pathy at the artists one man exhibition in the Museum, Rietberg, Zurich.

Stockholm and mounts an exhibition on Indian Popular Art in the Kulturhuset on behalf of Festival of India. Sissi Nilson and Margaretha Zethestram Curators of the Kulturhuset collaborates with the project. Visits several museums and cultural institutions in Sweden. This exhibition receives high commendations from the Swedish people for its wide range of exhibits, designing concepts and indigenous presentation. Contributes to the Swedish catalogue 'Mot Indien.' Nominated Project Director for Survey of Craft and Craft persons in Orissa on behalf of the Crafts Council of Orissa (sponsored by Development Commissioner, New Delhi). Participates in the 2nd All India Art Teachers Camp organised by NCERT as resource person. Nominated Project Director by the Central Lalit Kala Akademi for Survey of Contemporary Art of Orissa. Visualiser for Orissa pavilion in the India International Trade Fair. Edits a monograph on Sarat Chandra Debo in the Contemporary Artists of Orissa series of the Working Artists Association of Orissa. Appointed member of the Governing Body of the Eastern Zonal Cultural Centre.

1988: Designer and Visualiser for the Tribal Trade Fair at Bhubaneswar. Participates in the Tribal Communication Workshop organised by the Harijan and Tribal Welfare Department. Designs an exhibition Freedom struggle in Orissa in the Orissa State Museum, organised by the Information and Public Relation Department. Participates in the 3rd All India Art Teachers Camp organised by NCERT at Poone as resource person. Receives the Best exhibit award and the President of India's Silver Plaque for the water colour painting SRI RADHA in the All India exhibition organised on the occasion of the Diamond Jubilee exhibition of the All India Fine Arts and Crafts Society at Delhi. Lectures on Orissan Art in the Painting Department, M.S. University at Baroda. Publishes an anthology of poems, Avanti by DIPs. Appointed Director, National Seminar on Contemporary Art and Artists of Orissa, organised by Working Artists Association, Orissa at Bhubaneswar. Delivers the first memorial lecture on "Sarat Chandra and Contemporary Art" at Berhampur organised by the Workihg Artists Association of Orissa. Participates in the 2nd International Asian European Art Biennial, Ankara, Turkey. Daughter Sunanda passes away at the age of eleven. The artist and his family plunges in sorrow. Artist suffers a major set back. Establishes a Foundation in the memory of Sunanda with the association of Chandra Sekhar Rao, Sudhansu Sekhar Satpathy, D.N. Rao, Ramahari Jena, Gagan Behari Mohanti and Soubhagya Kumar Pathy. The Sunanda Pathy Foundation organises the first State Child Art Exhibition at Bhubaneswar.



Artist's Family-Sunanda, Avanti and Soubhagya.



Dr. Pathy with his team at the inauguration of the Indian Popular Art Exhibition (Festival of India) in the Kultur Huset at Stockholm, 1987.

1989: Elected to the General Council of Lalit Kala Akademi, New Delhi from Artists Constituency.

Elected to the Executive Board of the Lalit Kala Akademi, New Delhi, Publication Sub-Committee, Advisory Boards of the Rashtriya Lalit Kala Kendras, Calcutta and Bhubaneswar.

Appointed Visualiser for Orissa Pavilion in the Agriculture Fair at India International Trade Fair, New Delhi.

Appointed Convener of the Art Education Committee of the Boafd of Secondary Education, Orissa.

Appointed Member of the Academic Council of the Utkal University.

Appointed Chairman of the Board of Studies in Visual Art of the Utkal University.

Appointed Member of the Governing Board of the Kendriya Vidyalaya, Bhubaneswar.

Participates in the all India Artists Camp organised by Lalit Kala Akademi, New Delhi at Rashtriya Lalit Kala Kendra, Bhubaneswar.

Director, National Seminar on Tribal Art-Primitivism and Modern Relevance. Organised by Working Artists Association, Orissa.



Prof. M.N. Das, Vice Chancellor of Utkal University, in the Principal's Office at B.K. College. Dr. Pathy standing near the lamp.

Appointed Jury for the National Exhibition of the Lalit Kala Akademi.

Visits Switzerland in connection with the book "Die Perlenkette derm Gelieblen-Elf illustriecte Palmblatter zur Rasika haravali-Romanse die Dichters Upendra Bhanja von Orissa, Indien" published by the Museum Rietberg.

Participates in the group exhibition "Orissa on the move" at Madras, organised by Working Artists Association.

Appointed Commissioner for the exhibition on Decorative Arts of the Indian Tribe Sponsored by Lalit Kala Akademi, New Delhi under CEP.



Dr. Eberhard Fischer, Director Museum. Rietberg in zurich explaining one of Dr. Pathy's paintings to R. Venkat Raman. Vice President of India at Zurich.

1990: Appointed Convener for the Veteran Artists of India Exhibition organised by Lalit Kala Akademi, New Delhi at Bhubaneswar.

Appointed Member of the Art Acquisition Committee of the National Museum, New Delhi by Government of India.

Awarded Fellowship by the British Council to Visit Art Colleges in Britain.

Awarded Ph. D. in Art History by the Viswa Bharati University, Santiniketan.

Appointed Member of the Advisory Committee of DESH, National Council of Educational Research and Training, New Delhi.

Appointed Visualiser for the Orissa Pavilion in the India International Trade Fair, New Delhi.

Participated in the all India Artists Camp at Dehradun organised by Oil and Natural Gas Commission. Delivered talk on Orissan painting at the Faculty of Fine Arts, Pubjab University, Chandigarh.

Organsises the first National A.B.C. (Art By Children) Show I LOVE TREES on behalf of the Sunanda Pathy Foundation.

Bhubaneswar Sahitya Samaj falicitates for contributions to art and literature.

Visits Switzerland in connection with India Festival in the Museum Rietberg, Zurich.

1991: Appointed Commissioner for Indian Section 7th Triennale, India.

Appointed Convener for the International Seminar on Changing Aesthetics in Contemporary Visual Art organised by Lalit Kala Akademi, New Delhi.

Appointed Convener for the International Graphic Workshop at Rashtriya Lalit Kala Kendra, Bhubaneswar organised by Lalit Kala Akademi, New Dlehi.

Participates in the All India Exhibition on Miniature Format organised by Lalit Kala Akademi, New Delhi at Bombay.

Participates in the Exhibition Drawing India organised by Lalit Kala Akademi, New Delhi at Madras.

Appointed Member of the State Council of Culture, Bhubaneswar.

Appointed Member of the Editorial Board of Orissa. Journal at Raj Bhawan Publication.

Nominated Convener of the Art Education Committee of the Lalit Kala Akademi, New Delhi.

Nominated Member of the Traditional Art Committee of the Lalit Kala Akademi, New Delhi.



Dr. Pathy presenting on album of his sketches to Sr. Jyoti Basu, Chief Minister of West Bengal of Calcutta, 1983.

Appointed Visualiser for Chaupal Festival of the Orissa Tourism Department at I.T.D.C. Hotel Ashok, New Delhi.

Appointed Member of the Judging Committee for selection of Craftsmen for National Award by the Government of India.

Appointed expert by the Orissa Public Service Commission for recruitment of Lecturers in Visual Art.



Dr. Pathy with his Excellency, Yogya Datta Sharma, Governor of Orissa, Sri Sarat Kumar Kar, Minister, Culture, Youth Affairs, Information and Publications Government of Orissa in the National ABC show-90 I Love Trees of the Sunanda Pathy Foundation at Bhubaneswar.



Sri Sarat Rout, Minister of State for Culture, Govt. of Orissa in Chitramela organised at B.K. College of Arts and Crafts.

Designed and produced three multicolour tourism monographs for the Orissa Tourism largely due to the initiative of R.K. Bhujbal, I.A.S.

Resource Person. Workshop on Art Education, sponsored by NCERT in the Regional College of Education, Bhubaneswar.

Organises the Second National ABC Show. The Spirit of Freedom on behalf of the Sunanda Pathy Foundation. Appointed Director of the Crafts Mela, Konark Festival orgnaised by Department of Tourism, Government of Orissa.

BOOKS

Oriya

1. *Divyajivana Bhajanavali* (Compilation) divine life society Khallikote Branch-1962

2. *Bhagbad Gita for the Blind*, by Swami Sivananda (Translation) Divine Life Society, Bhubaneswar Branch-1964

3. *Sivananda O' Divyajivana* Divine Life Society, Bhubaneswar Branch-1964

4. *Chiyate Iti* (essays on art) Publisher-Avanti Mahapatra-1969

5. *Nlilahradara Chitrakara* (Travel tale on Switzerland) Mayur Publications, Bhubaneswar-1983

6. *Digapahandira Drawing Master* (autobiography Sunanda Pathy Foundation-I part)-1989

7. *Adimamanisara Chitrakala* Takshasila, Cuttack-1990

8. *Odisara Lokakala* Takahasila, cuttack-1990

9. *Odisara Kala O Sthapatya* Takshasila, Cuttack-1990

German

10. *Orissa Kunst and Kultur in Nordost Indien*, (with Dr. Eberhard Fischer and Dr. Sitakant Mahapatra) Museum Rietberg, Switzerland 1980.

11. Gita and ihr Dorf in Indien, (Illustrated Children Book) with Dr. Eberhard Fischer and Mrs. Barbara Fischer (In German, Dutach, Sweedish and Japanese Languages), Jugenddienst Wuppertal, Germany-1983

12. *Ghita sera Danseuse* (Illustrated Children Book on Odisi dance) with Dr. Eberhard Fischer and Mrs. Barbara Fischer in several European and Indian languages UNICEF, Switzerland-1986

13. *Die Perlenketta Dem Geliebten Elf illustrierte Palmblatter zur Rasika Haravali-Romanze des Dichters Upendra Bhanja von Orissa*, Indien with Dr. Eberhard Fischer, Museum Rietberg, Zurich, Switzerland-1990

*14. *Painted Sakta shrines and Sakta worship in South Orissa* with Dr. Eberhard Fischer, Museum Rietberg, Zurich, Switzerland-1992

English ·

15. *Mural Painting in Orissa* Orissa Lalit Kala Akademi, Bhubaneswer-1981

16. *Cultural Heritage of Orissa* (Land and People) with P.C. Panda and B.K. Rath, Orissa Tourism Development Corporation-1981

17. *Jagannath and the Oriya Artists* Working Artists Association of Orissa-1982

18. *Avanti* (Anthology of Poems) DIPS and Working Artists Association of Orissa-1988

19. *Contemporary Painters of Orissa Series Sarat Chandra Debo* Working Artists Association, Orissa-1988

20. *Traditional Paintings of Orissa* Working Artists Association Orissa-1990,

21. *Tribal Art-Primitivism and Modern Relevance* Working Artists Association, Orissa, 1990

*22. *Orissa Murals*-Tourism Monograph Published by Department of Tourism Government of Orissa-1991.

*23. *Saura Pictographs* Crafts Council of Orissa, Bhubaneswar-1991

*24. Kondh Bronzes Published by Sunanda Pathy Foundation, Bhubaneswar-1992

*25 *Jayadeva and the Gitagovinda in the Traditions of Orissa* with Dr. Bhagaban Panda, Orissa Cultural Forum, Bhubaneswar Harman Publishing House, New Delhi-1992

*26. *Orissan Painting An Analytical Approach* Published by Working Artists Association-1992

*27 *Sarat Chandra Debo*, Monograph, (with revised texts and photographs) Lalit Kala Akademi, New Delhi-1992

The entries marked * are in press.

English

1.	"The Pilgrim Town of Bhubaneswar".	Souvenir, Divine Life Society *Conference*, Bhubaneswar, 1973
2.	"Modern Painters of Orissa" and The Working Artists of Orissa"	*Oh, Calcutta* Vol. 2, No. 4, 1973
3.	"Jagannath in Folk Art"	*Orissa Review*, Vol. XXX No. 11, 1974
4.	"Folk Art of Orissa"	*Orissa Historical Research Journal Vol-XVI, No. 4 to XXII No. 1, 1975.*
5.	"History of Orissan Painting"	Souvenir, 3rd Eastern Regional Cultural *Convention*, Bhubaneswar, 1976
6.	"Orissa, A Cultural Retrospection"	*Souvenir, International Seminar on Buddhism & Jainism UNIVERSE* Cuttack, Jan., 1976.
7.	"Sitavinji a Reminiscence of Buddhist Mural"	*Eastern Zone Fine Art Exhibition Souvenir*, Orissa Lalit Kala Akademi, 1976
8.	"Rama in Orissan Art"	Shri Ram Mandira Journal, 1976
9.	"Some Rock Paintings and Contemporary Handicrafts"	*New Dimensions of Tourism in Orissa* Department of Tourism and Cultural Affairs, 1976
10.	"Pata Painting"	Stydies in Museology, Baroda, Vol. XII-1976-77
11.	"Folk Art and Craft of Orissa"	*Orissa Review* Vol. XXXIV, Nos. 4 & 5, 1977
12.	"Women Painters of Orissa"	Image, Vol. II, 1977
13.	"Folk Paintings in the Rural Living of Orissa"	*Souvenir, International Seminar on Folk Culture*, Cuttack, 1978
14.	"Contemporary Trend in Indian Art"	*Chitra*-8, 1978
15.	"Folk Wood Carving from the Orissa State Museum"	*Orissa Historical Research Journal*, XXIII/1, 1978
16.	"Contemporary Trend in Indian Art"	*Culture 1978 (Orissa Cultural Forum)*
17.	"Kanchi Vijaya"	*Souvenir, Martial Traditions of Oriyas*, Department of Culture Affairs, Government of Orissa-1979
18.	"Trend of Revivalism in contemporary Paintings of Orissa"	*Orissa Historical Research Journal, Bhubaneswar* Vol. XXIV and XXVI, 1979
19.	"Chitrakaras of Orissa"	*Journal of Orissa Research Society* No. 1, October, 1981
20.	"A Search of Muslim Indentity in Orissan Paintings"	*Impact of Islam on Orissan Culture*, Department of Culture, Government of Orissa, Bhubaneswar, 1981
21.	"Gitagovinda Inscribed Ikat Textiles from Orissa" (with Dr. Eberhard Fischer)	*Journal of Orissa Research Society* No. 2, April, 1982
22.	"How to Teach, What to Teach, Whom to Teach Fine Arts"	*Seminar on Art Education in Orissa* Berhampur, 1982
23.	"Wall Painting of the Lanjia Soura"	*Souvenir, Harijan & Tribal Welfare Department*, Government of Orissa, 1983
24.	"The Tradition of Durga Madhava Worship" and the role of Durga Madhava Pata	*The Journal of Orissan History* Vol. V, January, 1983
25.	"Rock Paintings of Orissa"	*Chitra-1*, B.K. College of Art & Crafts, 1984
26.	"Orissan Painting"	*Golden Jubilee* Vol. Orissa State Muscum, 1984.
27.	"Folk Art and Contemporary Art"	*Folk Culture Series* UNIVERSE, Cuttack, 1984
28.	"Orissan Paintings"	*Orissa Historical Research Journal* Golden Jubilee Volume, Bhubaneswar, 1984
29.	"Thiabadhia Pata from Jagannath Puri"	*Unmana*, Cuttack, January, 1984
30.	"Technique of Odissi Painting"	*Chitra*-2, B.K. College of Art & Crafts, Bhubaneswar, 1985
31.	"Art and Education-Creating through clay, Pottery, Figurative Pottery and Figurines"	*B.K. College of Art & Crafts.* Bhubaneswar, 1985.
32.	"Gitagovinda Paintigns in Regional Schools of India"	*Sri Jayadeva and Sri Gitagovinda* Department of Tourism, Sports and Culture, Government of Orissa (In press), 1985
33.	"Ragmala Paintings from Orissa"	*Journal of Orissa Research Society*, No. 3, 1986

34.	"Designing in Handicrafts"	*Chitra*-3, B.K. College of Art & Crafts, Bhubaneswar, 1986
35.	"Need for Creativity in the production of Handicrafts"	*Souvenir* Orissa State Handicraft Co-operatie Corporation, 1986
36.	"Tribal Art of Orissa"	*Banaja*, Harijan and Tribal Welfare Deptt., 1986
37.	"Contemporary Art of Orissa"	*Sampratik*, 1986
38.	"Man and His Environment"	*Swiss Air Gazettee*, July, 1986
39.	"Influence of Gitagovinda on Orissan Painting"	*Gitagovinda in the Traditions of Orissa* (Orissa Cultural Forum), 1986
40.	"Hari Panda" A traditional wall painter in Orissa	*Swiss Air Gazettee*, June, 1987
41.	"Indian Popular Art"	*Chitra*-4, 1987
42.	"Contemporary Art and Artists of Orissa"	*Four Decades of Fine Art in Orissa*, Khallikote, 1987
43.	"Profiles of Four Popular Indian Artists"	*Chitra*-5, 1988
44.	Local Terms in Pata Painting"	*Chitra*-6, 1989
45.	"Orissan Temple Art"	*Utsav*, 1989
46.	"Architecture in Orissan Painting"	*Chitra*- 7, 1990
47.	"Landscape in Orissan Painting"	*Silver Jubilee* Vol Souvenir DM School, 1990
48.	"Artatrana Chautisha an illustrated prayer book from Orissa" (with Dr. Eberhard Fischer)	*Karl J. Khandelawala Felicitation* Volume, 1991

Articles

Oriya

1.	"WA's Exhibition Review"	*Navarabi*, Vol. IV, 1973
2.	"Svadhinottara Utkalara Lalitkala"	*Manasa*, Vol. I, 1973
3.	"Silpiparichaya" (DN Rao)	*Samabesa*, December, 1974
4.	"Bharatiya Bhittichitra"	*Manasa*, Vol. VI, 1975
5.	"Bivartanapathe Bharatiya Kala"	*Manasa*, Vol. X, 1975
6.	"Bharatiya Chitraka Krushna Charita"	*Navarabi*, Vol. II, 1975
7.	"Alekhya"	*Paurusha*, Vol. II, 1977
8.	"Odisara Pragaitihasika Chitrakala"	*Paurusha*, First Issue, 1977
9.	"Lokakala"	*Odisara Loka Sanskruti* Granthamandira, Cuttack, 1978
10.	"Kala O Bhaskarjya"	*Odisara Sakta Sanskruti* Grantha Mandira, Cuttack, 1980
11.	"Silpi se Pratibhara Hatasara"	*Samabesa*, Puja Special, 1981
12.	"Kala O Bhaskarjyare	*Odisara Samarika Sanskruti*,
13.	"Saiva Chitrakala"	*Odisara Saiva Sanskruti* Granthamandira, Cuttack, 1983
14.	(a) "Kala O Sthapatya" (b) "Darshaniya Sthana"	*Odisara Sanskrutika Itihasa* Granthamandira, Cuttack, 1984
15.	"Chitrasilpi Alice"	*Samabesa*, Vol. I, 1985
16.	"Odisi Chitrakalare Sri Jagannatha"	*Sri Jagannath Sanskriti* Granthamandira, Cuttack, 1985
17.	"Adhunika Kalara ruparekha,"	*Rangarekha* Orissa Lalit Kala Akademi, Bhubaneswar, 1986
18.	"Trafalgar Square" (short story)	*Amrutayana*, Puja Issue, 1990

			Size without mount (in cms)	
1.	Maula bhanja bridge	*Water colour*	35 × 24	1956
2.	Sketch	*Pen and ink*	28.5 × 19	1959
3.	Sketch	Crayon	28.5 × 21	1960
4.	Sketch	*Crayon*	34 × 23	1960
5.	Kespur bazar sketch	*Crayon*	35 × 23	1960
6.	Pensive mood sketch	*Crayon*	32 × 21.5	1960
7.	In the mela	*Pestal*	34 × 21	1960
8.	Bus stop sketch	*Crayon*	39 × 27	1960
9.	Rural view	*Water colour*	36 × 25.5	1960
10.	Dream	*Water colour wash*	36.5 × 27.5	1960
11.	Sketch	*Crayon*	44.5 × 32	1960
12.	Kholasahi	*Mixed media*	35 × 25	1960
13.	Temple entrance	*Water colour*	34 × 4.5	1960
14.	Sakaleswar mela	*Water colour*	25 × 33	1960
15.	Street corner	*Water colour*	35.5 × 24.5	1960
16.	Sketch	*Pestal*	39 × 24	1961
17.	Waiting	*Pestal*	25 × 19.5	1961
18.	Sketch	*Crayon*	50 × 30	1961
19.	Woman at study	*Water colour sketch*	25 × 35	1961
20.	Portrait	*Crayon*	31 × 21	1961
21.	Sketch	*Water colour*	43 × 31	1961
22.	Rural market	*Water colour*	35 × 25	1961
23.	Gossip	*Water colour*	30 × 24	1961
24.	Rural view	*Water colour*	50 × 23	1961
25.	Still life	*Water colour*	50 × 23	1961
26.	Waiting for the lover	*Water colour*	54 × 37	1961
27.	Still life with green coconut	*Water colour*	50.5 × 32.5	1961
28.	Portrait	*Water colour*	36 × 27	1961
29.	Kespur market	*Water colour*	35 × 25	1961
30	Sakaleswar mela	*Oil*	71 × 55	1961
31.	Portrait of a boy	*Oil*	56 × 43	1961
32.	Still life with bread	*Oil*	48 × 38	1961
33.	Villae corner I	*Oil*	35 × 43	1961
34.	Village corner II	*Oil*	43 × 34	1961
35.	Portrait of a woman	*Oil*	59 × 46	1961
36.	Portrait of man	*Oil*	59 × 46	1961
37.	Sketch	*Crayon*	46.5 × 35	1961
38.	Kholasahi	*Water colour*	36 × 26	1962
39.	Kholasahi	*Water colour*	35 × 35	1962
40.	Still life	*Crayon*	53 × 40	1962
41.	My shoes	*Crayon*	45.5 × 33	1962
42.	Nude sketch	*Pestal*	72 × 44	1962
43.	Nude sketch	*Crayon*	72 × 44	1962
44.	Nude sketch	*Crayon*	72 × 44	1962
45.	Nude sketch	*Crayon*	72 × 44	1962
46.	Portrait of a friend	*Crayon*	32 × 21	1962
47.	Khallikote bus stop	*Water colour*	25 × 36	1962
48.	In the mela	*Pestal*	36 × 23	1962
49.	Gossip	*Oil*	81 × 57	1962
50.	Pilgrimage to Puri	*Oil*	81 × 57	1962
51.	Gambling	*Oil*	81 × 57	1962
52.	Harvesting songs	*Oil*	80 × 55	1962
53.	Gossip	*Oil*	57 × 85	1962
54.	Romance	*Oil*	127 × 86	1962
55.	Still life with dry fish	*Oil*	71 × 56	1962
56.	The nude	*Oil*	79 × 41	1962
57.	Evening walk	*Oil*	48 × 69	1962
58.	Still life with mirror	*Oil*	31 × 40	1962
59.	The goats	*Oil*	61 × 89	1962
60.	Sketch	*Ink drawing*	43 × 33	1962
61.	Nude	*Water colour*	32 × 22.5	1963
62.	Nude	*Water colour*	31 × 25	1963
63.	Nude	*Water colour*	46 × 32	1963
64.	Study	*Oil*	98 × 70	1964
65.	Vegetable sellers	*Oil*	98 × 70	1964
66.	Old town in the evening	*Oil*	79 × 41	1964
67.	Buddhist monks	*Oil*	122 × 83	1966
68.	Twins	*Oil*	122 × 83	1966
69.	Shepherds	*Oil*	84 × 66	1968
70.	Cowherds	*Oil*	61 × 90	1968
71.	Mithuna	*Oil*	80 × 60	1970
72.	Pond	*Oil*	99 × 73	1972
73.	The Queen	*Oil*	61 × 89	1972
74.	Distortion	*Oil*	61 × 89	1972
75.	Prasadhana	*Oil*	61 × 89	1972
76.	Kamana	*Oil*	98 × 74	1973
77.	The setting sun	*Oil*	91 × 71	1974
78.	Village woman	*Oil*	105 × 77	1976
79.	The moon	*Oil*	53 × 79	1978
80.	Vastraharana	*Oil*	120 × 90	1981
81.	Hippies at Puri	*Oil on messonate*	120 × 90	1982
82.	Lure of the flute	*Mixed media*	90 × 85	1984
83.	Monks	*Mixed*	90 × 85	1984
84.	Motifs	*Water colour on canvas*	140 × 90	1985
85.	Growth	*Oil*	61 × 91	1985
86.	Couple under tree	*Oil*	61 × 91	1986
87.	Nude	*Ink on cloth*	120 × 120	1986
88.	Family	*Ink on cloth*	120 × 120	1986
89.	The Red Letter Box	*Water colour*	35 × 25	1986
90.	Symphony	*Oil*	95 × 75	1986
91.	Lady and moon	*Oil*	120 × 90	1986
92.	Krishna with gopis	*Water colour*	120 × 90	1987
93.	Man and woman	*Ink on cloth*	140 × 90	1987
94.	Forbidden fruit	*Ink on cloth*	140 × 90	1987
95.	Shyama	*Ink on cloth*	120 × 90	1988
96.	Man and woman	*Ink drawing*	61 × 87	1988
97.	Mithuna I	*Oil*	140 × 142	1988
98.	Story of Mahapatra Nilamani Sahoo	*Oil*	120 × 90	1989
99.	Colleagues	*Oil*	120 × 90	1989
100.	Dialogue	*Oil*	100 × 90	1989
101	Goddess Durga	*Oil*	120 × 90	1989
102.	Inside the Park I	*water colour on cloth*	150 × 90	1989
103.	Inside the Park-II	*Water colour on cloth*	150 × 90	1989
104.	Death of the bird I	*Water colour on cloth*	50 × 80	1989
105.	Death of the birth II	*Water colour on closth*	50 × 80	1989
106.	Guru	*Oil*	120 × 90	1989
107.	The freedom from bondage	*Oil*	140 × 90	1989
108.	Inside the rock shelter	*Oil*	140 × 90	1989
109.	Coronation	*Oil*	140 × 90	1989
110.	On the bank of river Kathjuri	*Oil*	140 × 142	1989
111.	The horse rider and other paintings	*Water colour*	174 × 112	1989

112.	Mithuna	*Oil*	140 × 142	1989
113.	Desire I	*Oil*	109 × 92	1990
114.	Desire II	*Oil*	109 × 92	1990
115.	Bouquet for the dead	*Oil*	237 × 137	1990
116.	Maya	*Oil*	237 × 137	1990
117.	The Burden	*Oil*	237 × 137	1990
118.	Chess players	*Oil*	171 × 152	1990
119.	Coronation	*Oil*	140 × 142	1990
120.	Vrikshika	*Oil*	140 × 142	1990
121.	Composition I	*Oil*	140 × 142	1990
122.	Composition II	*Oil*	140 × 142	1990
123.	Mangala I	*Water colour on cloth*	95 × 116	1990
124.	Mangala II	*Water colour on cloth*	95 × 116	1990
125.	Craving for support	*Oil*	122 × 92	1990
126.	Sri Radha	*Oil*	112 × 92	1990
127.	Three sisters	*Water colour on cloth*	85 × 54	1990
128.	Lady with a cock	*Water colour on cloth*	85 × 54	1990
129.	Lady with a bird I	*Oil*	85 × 45	1990
130.	Lady with a bird II	*Oil*	85 × 45 cm	1990
131.	Goddess	*Oil*	45 × 56	1990

132.	Abhisarika I	*Oil*	45 × 56	1990
133.	Abhisarika II	*Oil*	45 × 56	1990
134.	Abhisarika III	*Oil*	45 × 56	1990
135.	The habitat	*Oil*	122 × 92	1991
136.	After the fight	*Oil*	122 × 92	1991
137.	Remorse	*Oil*	122 × 92	1991
138.	Vasakasajja	*Oil*	109 × 92	1991
139.	Reclining figures	*Oil*	91 × 75	1991
140.	Radha Krishna	*Oil*	171 × 152	1991
141.	Passion	*Oil*	171 × 152	1991
142.	Friend	*Oil*	109 × 92	1991
143.	Trishna	*Oil*	109 × 92	1991
144.	Homage to konark	*Oil*	171 × 128	1991
145.	Homage to Bhubaneswar	*Oil*	171 × 128	1991
146.	Homage to konark	*Oil*	171 × 128	1991
147.	Tribal Images	*Oil*	135 × 115	1991
148.	Tribal Images	*Oil*	135 × 115	1991
149.	Tribal Images	*Oil*	135 × 115	1991
150.	Ode to 1991	*Ink on cloth*	110 × 85	1991



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